

A SEVENTEENTH-CENTURY DEMONOLOGICAL NEUROSIS

(1923)



THE SECOND APPEARANCE OF THE DEVIL TO
CHRISTOPH HAIZMANN

The neuroses of childhood have taught us that a number of things can easily be seen in them with the naked eye which at a later age are only to be discovered after a thorough investigation. We may expect that the same will turn out to be true of neurotic illnesses in earlier centuries, provided that we are prepared to recognize them under names other than those of our present-day neuroses. We need not be surprised to find that, whereas the neuroses of our unpsychological modern days take on a hypochondriacal aspect and appear disguised as organic illnesses, the neuroses of those early times emerge in demonological trappings. Several authors, foremost among them Charcot, have, as we know, identified the manifestations of hysteria in the portrayals of possession and ecstasy that have been preserved for us in the productions of art. If more attention had been paid to the histories of such cases at the time, it would not have been difficult to retrace in them the subject-matter of a neurosis.

The demonological theory of those dark times has won in the end against all the somatic views of the period of 'exact' science. The states of possession correspond to our neuroses, for the explanation of which we once more have recourse to psychical powers. In our eyes, the demons are bad and reprehensible wishes, derivatives of instinctual impulses that have been repudiated and repressed. We merely eliminate the projection of these mental entities into the external world which the middle ages carried out; instead, we regard them as having arisen in the patient's internal life, where they have their abode.

THE STORY OF CHRISTOPH HAIZMANN

THE PAINTER

I am indebted to the friendly interest of Hofrat Dr. Payer-Thurn, director of the former Imperial Fideikommissbibliothek of Vienna, for the opportunity of studying a seventeenth century demonological neurosis of this kind. Payer-Thurn had discovered a manuscript in this library which originated from the shrine of Marizell and in which there was a detailed account of a miraculous redemption from a pact with the Devil through the grace of the Blessed Virgin Mary. His interest was aroused by the resemblance of this story to the legend of Faust, and has led him to undertake the exhaustive publication and editing of the material. Finding, however, that the person whose redemption was described had been subject to convulsive seizures and visions he approached me for a medical opinion on the case. We came to an agreement to publish our investigations independently and separately. I should like to take this opportunity of thanking him for his original suggestion and for the many ways in which he has assisted me in the study of the manuscript.

This demonological case history leads to really valuable findings which can be brought to light without much interpretation - much as a vein of pure metal may sometimes be struck which must elsewhere be laboriously smelted from the ore.

The manuscript, an exact copy of which lies before me, falls into two quite distinct sections. One is a report, written in Latin, by a monastic scribe or compiler; the other is a fragment from the patient's diary, written in German. The first succession contains a preface and a description of the actual miraculous cure.

The second can scarcely have been of any significance for the reverend Fathers but so much the more is it of value for us. It serves in large part to confirm our judgement of the case, which might otherwise have been hesitant, and we have good cause to be grateful to the clergy for having preserved the document although it added nothing to support the tenor of their views and, indeed, may rather have weakened it.

But before going further into the composition of this little manuscript brochure, which bears the title *Tropheum Mariano-Cellense*, I must relate a part of its contents, which I take from the preface.

On September 5, 1677, the painter Christoph Haizmann, a Bavarian, was brought to Mariazell, with a letter of introduction from the village priest of Pottenbrunn (in lower Austria) not far away.¹ The letter states that the man had been staying in Pottenbrunn for some months, pursuing his occupation of painting. On August 29, while in the church there, he had been seized with frightful convulsions. As these convulsions recurred during the following days, he had been examined by the *Praefectus Dominii Pottenbrunnensis* with a view to discovering what it was that was oppressing him and whether perhaps he had entered into illicit traffic with the Evil Spirit.² Upon this, the man had admitted that nine years before, when he was in a state of despondency about his art and doubtful whether he could support himself, he had yielded to the Devil, who had tempted him nine times, and that he had given him his bond in writing to belong to him in body and soul after a period of nine years. This period would expire on the twenty-fourth day of the current month.³

The letter went on to say that the unfortunate man had repented and was convinced that only the grace of the Mother of God at Mariazell could save him, by compelling the Evil One to deliver up the bond, which had been written in blood. For this reason the village priest ventured to recommend *miserum hunc hominem omni auxilio destitutum* to the benevolence of the Fathers of Mariazell.

So far the narrative of Leopoldus Braun, the village priest of Pottenbrunn, dated September 1, 1677.

¹ No mention is anywhere made of the painter's age. The context suggests that he was a man of between thirty and forty, probably nearer the lower figure. He died, as we shall see, in 1700.

² We will merely note in passing the possibility that this interrogation inspired in the sufferer - 'suggested' to him - the phantasy of his pact with the Devil.

³ *Quorum et finis 24 mensis hujus futurus appropinquat.*

We can now proceed with the analysis of the manuscript. It consists of three parts: (1) A coloured title-page representing the scene of the signing of the pact and the scene of the redemption in the chapel of Mariazell. On the next sheet are eight pictures, also coloured,

representing the subsequent appearances of the Devil, with a short legend in German attached to each. These pictures are not the originals; they are copies - faithful copies, we are solemnly assured - of the original paintings by Christoph Haizmann.

(2) The actual *Trophaeum Mariano-Cellense* (in Latin), the work of a clerical compiler who signs himself at the foot 'P.A.E.' and appends to these initials four lines of verse containing his biography. The *Trophaeum* ends with a deposition by the Abbot Kilian of St. Lambert, dated September 12, 1729, which is in a different handwriting from that of the compiler. It testifies to the exact correspondence of the manuscript and the pictures with the originals preserved in the archives. There is no mention of the year in which the *Trophaeum* was compiled. We are free to assume that it was done in the same year in which the Abbot Kilian made his deposition - that is, in 1729; or, since the last date mentioned in the text is 1714 -, we may put the compiler's work somewhere between the years 1714 and 1729. The miracle which was to be preserved from oblivion by this manuscript occurred in 1677 - that is to say, between thirty-seven and fifty-two years earlier.

(3) The painter's diary, written in German and covering the period from his redemption in the chapel till January 13 of the following year, 1678. It is inserted in the text of the *Trophaeum* near the end.

The core of the actual *Trophaeum* consists of two pieces of writing: the letter of introduction, mentioned above, from the village priest, Leopold Braun of Pottenbrunn, dated September 1, 1677, and the report by the Abbot Franciscus of Mariazell and St. Lambert, describing the miraculous cure. This is dated September 12, 1677, that is to say, only a few days later. The activity of the editor or compiler, P.A.E., has provided a preface which as it were fuses the contents of these two documents; he has also added some connecting passages of little importance, and, at the end, an account of the subsequent vicissitudes of the painter, based on enquiries made in the year 1714.¹

The painter's previous history is thus told three times over in the *Trophaeum*: (1) in the village priest of Pottenbrunn's letter of introduction, (2) in the formal report by the Abbot Franciscus and (3) in the editor's preface. A comparison of these three sources discloses certain discrepancies which it will be not unimportant for us to follow up.

I can now continue with the painter's story. After he had undergone a

prolonged period of penance and prayer at Mariazell, the Devil appeared to him in the sacred Chapel at midnight, on September 8, the Nativity of the Virgin, in the form of a winged dragon, and gave him back the pact, which was written in blood. We shall learn later, to our surprise, that *two* bonds with the Devil appear in Christoph Haizmann's story - an earlier one, written in black ink, and a later one, written in blood. The one referred to in the description of the scene of exorcism, as can also be seen from the picture on the title-page, is the one written in blood - that is, the later one.

¹ This would seem to suggest that the *Trophaeum*, too, dates from 1714.

At this point a doubt as to the credibility of the clerical reporters may well arise in our minds and warn us not to waste our labours on a product of monastic superstition. We are told that several clerics, mentioned by name, assisted at the exorcism and were present in the Chapel when the Devil appeared. If it had been asserted that they, too, saw the Devil appear in the form of a dragon and offer the painter the paper written in red (*Schedam sibi porrigentem conspexit*), we should be faced by several unpleasant possibilities, among which that of a collective hallucination would be the mildest. But the Abbot Franciscus's testimony dispels this doubt. Far from asserting that the assisting clerics saw the Devil too, he only states in straightforward and sober words that the painter suddenly tore himself away from the Fathers who were holding him, rushed into the corner of the Chapel where he saw the apparition, and then returned with the paper in his hand.¹

The miracle was great, and the victory of the Holy Mother over Satan without question; but unfortunately the cure was not a lasting one. It is once more to the credit of the clergy that they have not concealed this.

After a short time the painter left Mariazell in the best of health and went to Vienna, where he lived with a married sister. On October 11 fresh attacks began, some of them very severe, and these are reported in the diary until January 13. They consisted in visions and 'absences', in which he saw and experienced every kind of thing, in convulsive seizures accompanied by the most painful sensations, on one occasion in paralysis of the legs, and so on. This time, however, it was not the Devil who tormented him; it was by sacred figures that he was vexed - by Christ and by the Blessed Virgin herself. It is remarkable that he suffered no less through these heavenly manifestations and the

punishments they inflicted on him than he had formerly through his traffic with the Devil. In his diary, indeed, he included these fresh experiences too as manifestations of the Devil; and when, in May, 1678, he returned to Mariazell, he complained of *maligni Spiritus manifestiones*.

¹ . . . *ipsumque Daemonem ad Aram Sac. Cellae per fenestrellam in cornu Epistolae, Schedam sibi porrigentem conspexisset, eo advolans e Religiosorum manibus, qui eum tenebant, ipsam Schedam ad manum obtinuit. . . .*

He told the reverend Fathers that his reason for returning was that he had to require the Devil to give him back another, earlier bond, which had been written in ink.¹ This time once more the Blessed Virgin and the pious Fathers helped him to obtain the fulfilment of his request. As to how this came about, however, the report is silent. It merely states shortly: *quā iuxta votum redditā* - he prayed once again and received the pact back. After this he felt quite free and entered the Order of the Brothers Hospitallers.

We have occasion yet again to acknowledge that in spite of the obvious purpose of his efforts, the compiler has not been tempted into departing from the veracity required of a case history. For he does not conceal the outcome of the enquiry that was made in 1714 from the Superior of the Monastery of the Brothers Hospitallers concerning the painter's later history. The Reverend Pater Provincialis reported that Brother Chrysostomus had again been repeatedly tempted by the Evil Spirit, who tried to seduce him into making a fresh pact (though this only happened 'when he had drunk somewhat too much wine'). But by the grace of God, it had always been possible to repel these attempts. Brother Chrysostomus had died of a hectic fever 'peacefully and of good comfort' in the year 1700 in the Monastery of the Order, at Neustatt on the Moldau.

¹ This bond had been signed in September, 1668, and by May, 1678, nine and a half years later, it would long since have fallen due.

THE MOTIVE FOR THE PACT WITH THE DEVIL

If we look at this bond with the Devil as if it were the case history of a neurotic, our interest will turn in the first instance to the question of its motivation, which is, of course, intimately connected with its exciting cause. Why does anyone sign a bond with the Devil? Faust, it is true, asked contemptuously: 'Was willst du armer Teufel geben?' But he was wrong. In return for an immortal soul, the Devil has many things to offer which are highly prized by men: wealth, security from danger, power over mankind and the forces of nature, even magical arts, and, above all else, enjoyment - the enjoyment of beautiful women. These services performed or undertakings made by the Devil are usually mentioned specifically in the agreement made with him.¹ What, then, was the motive which induced Christoph Haizmann to make his pact?

Curiously enough, it was none of these very natural wishes. To put the matter beyond doubt, one has only to read the short remarks attached by the painter to his illustrations of the apparitions of the Devil. For example, the caption to the third vision runs: 'On the third occasion within a year and a half, he appeared to me in this loathsome shape, with a book in his hand which was full of magic and black arts . . .' But from the legend attached to a later apparition we learn that the Devil reproached him violently for having 'burnt his beforementioned book', and threatened to tear him to pieces if he did not give it back.

¹ Cf. *Faust*, Part I, Scene 4:

Ich will mich *hier* zu deinem Dienst verbinden,

Auf deinem Wink nicht rasten und nicht ruhn;

Wenn wir uns *driüben* wieder finden,

So sollst du mir das Gleiche thun.

At his fourth appearance the Devil showed him a large yellow money-

bag and a great ducat and promised him to give him as many of these as he wanted at any time. But the painter is able to boast that he 'had taken nothing whatever of the kind'.

Another time the Devil asked him to turn to enjoyment and entertainment, and the painter remarks that

'this indeed came to pass at his desire; but I did not continue for more than three days and it was then brought to an end'.

Since he rejected magical arts, money and pleasures when they were offered him by the Devil, and still less made them conditions of the pact, it becomes really imperative to know what the painter in fact wanted from the Devil when he signed a bond with him. *Some* motive he must have had for his dealings with the Devil.

On this point, too, the *Trophaeum* provides us with reliable information. He had become low-spirited, was unable or unwilling to work properly and was worried about making a livelihood; that is to say, he was suffering from melancholic depression, with an inhibition in his work and (justified) fears about his future.

We can see that what we are dealing with really is a case history. We learn, too, the exciting cause of the illness, which the painter himself, in the caption to one of his pictures of the Devil, actually calls a melancholia ('that I should seek diversion and banish melancholy'). The first of our three sources of information, the village priest's letter of introduction, speaks, it is true, only of the state of depression ('*dum artis suae progressum emolumentumque secuturum pusillanimis perpenderet*'), but the second source, the Abbot Franciscus's report, tells us the cause of this despondency or depression as well. He says: '*acceptâ aliquâ pusillanimitate ex morte parentis*'; and in the compiler's preface the same words are used, though in a reversed order: ('*ex morte parentis acceptâ aliquâ pusillanimitate*'). His father, then, had died and he had in consequence fallen into a state of melancholia; whereupon the Devil had approached him and asked him why he was so downcast and sad, and had promised 'to help him in every way and to give him support'. ¹

¹ The first picture on the title-page and its caption represent the Devil in the form of an 'honest citizen'.

Here was a person, therefore, who signed a bond with the Devil in order to be freed from a state of depression. Undoubtedly an excellent motive, as anyone will agree who can have an understanding sense of

the torments of such a state and who knows as well how little medicine can do to alleviate this ailment.

Yet no one who has followed the story so far as this would be able to guess what the wording of this bond (or rather, of these two bonds)¹ with the Devil actually was.

These bonds bring us two great surprises. In the first place, they mention no *undertaking* given by the Devil in return for whose fulfilment the painter pledges his eternal bliss, but only a *demand* made by the Devil which the painter must satisfy. It strikes us as quite illogical and absurd that this man should give up his soul, not for something he is to *get* from the Devil but for something he is to *do* for him. But the undertaking given by the *painter* seems even stranger.

The first ‘syngrapha’, written in ink, runs as follows: ‘Ich Christoph Haizmann undterschreibe mich disen Herrn sein leibeigener Sohn auff 9. Jahr. 1669 Jahr.’ The second, written in blood, runs:-

‘Anno 1669.

‘Christoph Haizmann. Ich verschreibe mich disen Satan ich sein leibeigner Sohn zu sein, und in 9. Jahr ihm mein Leib und Seel zuzugehern.’

¹ Since there were two of them - the first written in ink, and the second written about a year later in blood - both said still to be in the treasury of Mariazell and to be transcribed in the *Trophaeum*.

All our astonishment vanishes, however, if we read the text of the bonds in the sense that what is represented in them as a demand made by the Devil is, on the contrary, a service performed by him - that is to say, it is a demand made by the *painter*. The incomprehensible pact would in that case have a straightforward meaning and could be paraphrased thus. The Devil undertakes to replace the painter’s lost father for nine years. At the end of that time the painter becomes the property, body and soul, of the Devil, as was the usual custom in such bargains. The train of thought which motivated the painter in making the pact seems to have been this: his father’s death had made him lose his spirits and his capacity to work; if he could only obtain a father-substitute he might hope to regain what he had lost.

A man who has fallen into a melancholia on account of his father’s death must really have been fond of him. But, if so, it is very strange that such a man should have hit upon the idea of taking the Devil as a substitute for the father whom he loved.

THE DEVIL AS A FATHER-SUBSTITUTE

I fear that sober critics will not be prepared to admit that this fresh interpretation has made the meaning of this pact with the Devil clear. They will have two objections to make to it.

In the first place they will say that it is not necessary to regard the bond as a contract in which the undertakings of both parties have been set out. On the contrary, they will argue, it contains only the painter's undertaking; the Devil's is omitted from the text, and is, as it were, *sousentendu*: the painter gives *two* undertakings - firstly to be the Devil's son for nine years, and secondly to belong to him entirely after death. In this way one of the premisses on which our conclusion is built would be disposed of.

The second objection will be that we are not justified in attaching any special importance to the expression 'the Devil's bounden son'; that this is no more than a common figure of speech, which anyone could interpret in the same way as the reverend Fathers may have done. For in their Latin translation they did not mention the relationship of son promised in the bonds, but merely say that the painter '*mancipavit*' himself - made himself a bondslave - to the Evil One and had undertaken to lead a sinful life and to deny God and the Holy Trinity. Why depart from this obvious and natural view of the matter?¹ The position would simply be that a man, in the torment and perplexity of a melancholic depression, signs a bond with the Devil, to whom he ascribes the greatest therapeutic power. That the depression was occasioned by his father's death would then be irrelevant; the occasion might quite as well have been something else.

¹ In point of fact, when we come to consider later at what time and for whom these bonds were drawn up, we shall realize that their text had to be expressed in unobtrusive and generally comprehensible terms. It is enough for us, however, that it contains an ambiguity which we can take as the starting-point of our discussion.

All this sounds convincing and reasonable. Psycho-analysis has once more to meet the reproach that it makes hair-splitting complications in the simplest things and sees mysteries and problems where none exist, and that it does this by laying undue stress on insignificant and

irrelevant details, such as occur every where, and making them the basis of the most far-reaching and strangest conclusions. It would be useless for us to point out that this rejection of our interpretation would do away with many striking analogies and break a number of subtle connections which we are able to demonstrate in this case. Our opponents will say that those analogies and connections do not in fact exist, but have been imported into the case by us with quite uncalled-for ingenuity.

I will not preface my reply with the words, ‘to be honest’ or ‘to be candid’, for one must always be able to be these things without any special preliminaries. I will instead say quite simply that I know very well that no reader who does not already believe in the justifiability of the psycho-analytic mode of thought will acquire that belief from the case of the seventeenth-century painter, Christoph Haizmann. Nor is it my intention to make use of this case as evidence of the validity of psycho-analysis. On the contrary, I presuppose its validity and am employing it to throw light on the painter’s demonological illness. My justification for doing so lies in the success of our investigations into the nature of the neuroses in general. We may say in all modesty that to-day even the more obtuse among our colleagues and contemporaries are beginning to realize that no understanding of neurotic states can be reached without the help of psycho-analysis.

‘These shafts can conquer Troy, these shafts alone’

as Odysseus confesses in the *Philoctetes* of Sophocles.

If we are right in regarding our painter’s bond with the Devil as a neurotic phantasy, there is no need for any further apology for considering it psycho-analytically. Even small indications have a meaning and importance, and quite specially when they are related to the conditions under which a neurosis originates.

To be sure, it is as possible to overvalue as to undervalue them, and it is a matter of judgement how far one should go in exploiting them. But anyone who does not believe in psycho-analysis - or, for the matter of that, even in the Devil - must be left to make what he can of the painter’s case, whether he is able to furnish an explanation of his own or whether he sees nothing in it that needs explaining.

We therefore come back to our hypothesis that the Devil with whom the painter signed the bond was a direct substitute for his father. And this is borne out by the shape in which the Devil first appeared to him

- as an honest elderly citizen with a brown beard, dressed in a red cloak and leaning with his right hand on a stick, with a black dog beside him¹ (cf. the first picture). Later on his appearance grows more and more terrifying - more mythological, one might say. He is equipped with horns, eagle's claws and bat's wings.

Finally he appears in the chapel as a flying dragon. We shall have to come back later to a particular detail of his bodily shape.

It does indeed sound strange that the Devil should be chosen as a substitute for a loved father. But this is only so at first sight, for we know a good many things which lessen our surprise. To begin with, we know that God is a father-substitute; or, more correctly, that he is an exalted father; or, yet again, that he is a copy of a father as he is seen and experienced in childhood - by individuals in their own childhood and by mankind in its prehistory as the father of the primitive and primal horde. Later on in life the individual sees his father as something different and lesser. But the ideational image belonging to his childhood is preserved and becomes merged with the inherited memory-traces of the primal father to form the individual's idea of God. We also know, from the secret life of the individual which analysis uncovers, that his relation to his father was perhaps ambivalent from the outset, or, at any rate, soon became so. That is to say, it contained two sets of emotional impulses that were opposed to each other: it contained not only impulses of an affectionate and submissive nature, but also hostile and defiant ones. It is our view that the same ambivalence governs the relations of mankind to its Deity. The unresolved conflict between, on the one hand, a longing for the father and, on the other, a fear of him and a son's defiance of him, has furnished us with an explanation of important characteristics of religion and decisive vicissitudes in it.²

¹ In Goethe, a black dog like this turns into the Devil himself.

² Cf. *Totem and Taboo* (1912-13) and Reik (1919).

Concerning the Evil Demon, we know that he is regarded as the antithesis of God and yet is very close to him in his nature. His history has not been so well studied as that of God; not all religions have adopted the Evil Spirit, the opponent of God, and his prototype in the life of the individual has so far remained obscure.

One thing, however, is certain: gods can turn into evil demons when new gods oust them. When one people has been conquered by

another, their fallen gods not seldom turn into demons in the eyes of the conquerors. The evil demon of the Christian faith - the Devil of the Middle Ages - was, according to Christian mythology, himself a fallen angel and of a godlike nature. It does not need much analytic perspicacity to guess that God and the Devil were originally identical - were a single figure which was later split into two figures with opposite attributes.¹ In the earliest ages of religion God himself still possessed all the terrifying features which were afterwards combined to form a counterpart of him.

We have here an example of the process, with which we are familiar, by which an idea that has a contradictory - an ambivalent - content becomes divided into two sharply contrasted opposites. The contradictions in the original nature of God are, however, a reflection of the ambivalence which governs the relation of the individual to his personal father. If the benevolent and righteous God is a substitute for his father, it is not to be wondered at that his hostile attitude to his father, too, which is one of hating and fearing him and of making complaints against him, should have come to expression in the creation of Satan. Thus the father, it seems, is the individual prototype of both God and the Devil. But we should expect religions to bear ineffaceable marks of the fact that the primitive primal father was a being of unlimited evil - a being less like God than the Devil.

¹ Cf. Reik, 1923, Chapter VII.

It is true that it is by no means easy to demonstrate the traces of this satanic view of the father in the mental life of the individual. When a boy draws grotesque faces and caricatures, we may no doubt be able to show that he is jeering at his father in them; and when a person of either sex is afraid of robbers and burglars at night, it is not hard to recognize these as split off portions of the father.¹ The animals, too, which appear in children's animal phobias are most often father-substitutes, as were the totem animals of *primaeva*l times. But that the Devil is a duplicate of the father and can act as a substitute for him has not been shown so clearly elsewhere as in the demonological neurosis of this seventeenth-century painter.

That is why, at the beginning of this paper, I foretold that a demonological case history of this kind would yield in the form of pure metal material which, in the neuroses of a later epoch (no longer superstitious but hypochondriacal instead) has to be laboriously extracted by analytic work from the ore of free associations and symptoms.² A deeper penetration into the analysis of our painter's

illness will probably bring stronger conviction. It is no unusual thing for a man to acquire a melancholic depression and an inhibition in his work as a result of his father's death. When this happens, we conclude that the man had been attached to his father with an especially strong love, and we remember how often a severe melancholia appears as a neurotic form of mourning.

¹ In the familiar fairy tale of 'The Seven Little Goats', the Father Wolf appears as a burglar.

² The fact that in our analyses we so seldom succeed in finding the Devil as a father-substitute may be an indication that for those who come to us for analysis this figure from mediaeval mythology has long since played out its part. For the pious Christian of earlier centuries belief in the Devil was no less a duty than belief in God. In point of fact, he needed the Devil in order to be able to keep hold of God. The later decrease in faith has, for various reasons, first and foremost affected the figure of the Devil.

If we are bold enough to apply this idea of the Devil as a father substitute to cultural history, we may also be able to see the witch-trials of the Middle Ages in a new light.

In this we are undoubtedly right. But we are not right if we conclude further that this relation has been merely one of love. On the contrary, his mourning over the loss of his father is the more likely to turn into melancholia, the more his attitude to him bore the stamp of ambivalence. This emphasis on ambivalence, however, prepares us for the possibility of the father being subjected to a debasement, as we see happening in the painter's demonological neurosis. If we were able to learn as much about Christoph Haizmann as about a patient undergoing an analysis with us, it would be an easy matter to elicit this ambivalence, to get him to remember when and under what provocations he was given cause to fear and hate his father; and, above all, to discover what were the accidental factors that were added to the typical motives for a hatred of the father which are necessarily inherent in the natural relationship of son to father.

Perhaps we might then find a special explanation for the painter's inhibition in work. It is possible that his father had opposed his wish to become a painter. If that was so, his inability to practise his art after his father's death would on the one hand be an expression of the familiar phenomenon of 'deferred obedience'; and, on the other hand, by making him incapable of earning a livelihood, it would be bound

to increase his longing for his father as a protector from the cares of life. In its aspect as deferred obedience it would also be an expression of remorse and a successful self-punishment.

Since, however, we cannot carry out an analysis of this sort with Christoph Haizmann, who died in the year 1700, we must content ourselves with bringing out those features of his case history which may point to the typical exciting causes of a negative attitude to the father. There are only a few such features, nor are they very striking, but they are of great interest.

Let us first consider the part played by the number nine. The pact with the Evil One was for nine years.

On this point the unquestionably trustworthy report by the village priest of Pottenbrunn is quite clear: *pro novem annis Sygraphen scriptam tradidit*. This letter of introduction, dated September 1, 1677, is also able to inform us that the appointed time was about to expire in a few days: *quorum et finis 24 mensis hujus futurus appropinquat*. The pact would therefore have been signed on September 24, 1668.¹ In the same report, indeed, yet another use is made of the number nine. The painter claims to have withstood the temptations of the Evil One nine times - 'nonies' - before he yielded to him. This detail is no longer mentioned in the later reports. In the Abbot's deposition the phrase 'pos annos novem' is used, and the compiler repeats 'ad novem annos' in his summary - a proof that this number was not regarded as indifferent.

¹ The contradictory fact that both the pacts as transcribed bear the date 1669 will be considered later.

The number nine is well known to us from neurotic fantasies. It is the number of the months of pregnancy, and wherever it appears it directs our attention to a phantasy of pregnancy. In our painter's case, to be sure, the number refers to years, not months; and it will be objected that nine is a significant number in other ways as well. But who knows whether it may not in general owe a good deal of its sanctity to the part it plays in pregnancy? Nor need we be disconcerted by the change from nine months to nine years. We know from dreams what liberties 'unconscious mental activity' takes with numbers. If, for instance, the number five occurs in a dream, this can invariably be traced back to a five that is important in waking life; but whereas in waking life the five was a five years' difference in age or a company of five people, it appeared in the dream as five bank-notes or

five fruits. That is to say, the number is kept, but its denominator is changed according to the requirements of condensation and displacement. Nine years in a dream could thus easily correspond to nine months in real life. The dream-work plays about with the numbers of waking life in another way, too, for it shows a sovereign disregard for noughts and does not treat them as numbers at all. Five dollars in a dream can stand for fifty or five hundred or five thousand dollars in reality.

Another detail in the painter's relations to the Devil has once more a sexual reference. On the first occasion, as I have mentioned, he saw the Evil One in the shape of an honest citizen. But already on the second occasion the Devil was naked and misshapen, and had two pairs of female breasts. In none of his subsequent apparitions are the breasts absent, either as a single or a double pair. Only in one of them does the Devil exhibit, in addition to the breasts, a large penis ending in a snake. This stressing of the female sexual character by introducing large pendulous breasts (there is never any indication of the female genitals) is bound to appear to us as a striking contradiction of our hypothesis that the Devil had the meaning of a father-substitute for the painter. And, indeed, such a way of representing the Devil is in itself unusual. Where 'devil' is thought of in a generic sense, and devils appear in numbers, there is nothing strange about depicting female devils; but that *the Devil*, who is a great individuality, the Lord of Hell and the Adversary of God, should be represented otherwise than as a male, and, indeed, as a super-male, with horns, tail and a big penis-snake - this, I believe, is never found.

These two slight indications give us an idea of what the typical factor is which determines the negative side of the painter's relation to his father. What he is rebelling against is his feminine attitude to him which culminates in a phantasy of bearing him a child (the nine years). We have an accurate knowledge of this resistance from our analyses, where it takes on very strange forms in the transference and gives us a great deal of trouble. With the painter's mourning for his lost father, and the heightening of his longing for him, there also comes about in him a re-activation of his long-since repressed phantasy of pregnancy, and he is obliged to defend himself against it by a neurosis and by debasing his father.

But why should his father, after being reduced to the status of a Devil, bear this physical mark of a woman? The feature seems at first hard to interpret; but soon we find two explanations which compete with each other without being mutually exclusive. A boy's feminine attitude to his father undergoes repression as soon as he understands that his

rivalry with a woman for his father's love has as a precondition the loss of his own male genitals - in other words, castration. Repudiation of the feminine attitude is thus the result of a revolt against castration. It regularly finds its strongest expression in the converse phantasy of castrating the father, of turning *him* into a woman. Thus the Devil's breasts would correspond to a projection of the subject's own femininity on to the father-substitute. The second explanation of these female additions to the Devil's body no longer has a hostile meaning but an affectionate one. It sees in the adoption of this shape an indication that the child's tender feelings towards his mother have been displaced on to his father; and this suggests that there has previously been a strong fixation on the mother, which, in its turn, is responsible for part of the child's hostility towards his father. Large breasts are the positive sexual characteristics of the mother even at a time when the negative characteristic of the female - her lack of a penis - is as yet unknown to the child.¹

¹ Cf. *Leonardo da Vinci and a Memory of his Childhood* (1910 c).

If our painter's repugnance to accepting castration made it impossible for him to appease his longing for his father, it is perfectly understandable that he should have turned for help and salvation to the image of his mother. This is why he declared that only the Holy Mother of God of Mariazell could release him from his pact with the Devil and why he obtained his freedom once more on the day of the Mother's Nativity (September 8). Whether the day on which the pact was made - September 24 - was not also determined in some similar way, we shall of course never know.

Among the observations made by psycho-analysis of the mental life of children there is scarcely one which sounds so repugnant and unbelievable to a normal adult as that of a boy's feminine attitude to his father and the phantasy of pregnancy that arises from it. It is only since Senatspräsident Daniel Paul Schreber, a judge presiding over a division of the Appeal Court of Saxony, published the history of his psychotic illness and his extensive recovery from it,¹ that we can discuss the subject without trepidation or apology. We learn from this invaluable book that, somewhere about the age of fifty, the Senatspräsident became firmly convinced that God - who, incidentally, exhibited distinct traits of his father, the worthy physician, Dr. Schreber - had decided to emasculate him, to use him as a woman, and to beget from him 'a new race of men born from the spirit of Schreber'. (His own marriage was childless.) In his revolt against this intention of God's, which seemed to him highly unjust and 'contrary

to the Order of Things', he fell ill with symptoms of paranoia, which, however, underwent a process of involution in the course of years, leaving only a small residue behind. The gifted author of his own case history could not have guessed that in it he had uncovered a typical pathogenic factor.

¹ *Denkwürdigkeiten eines Nervenkranken*, 1903. See my analysis of his case (1911 c).

This revolt against castration or a feminine attitude has been torn out of its organic context by Alfred Adler. He has linked it superficially or falsely with the longing for power, and has postulated it as an independent 'masculine protest'. Since a neurosis can only arise from a conflict between two trends, it is as justifiable to see the cause of 'every' neurosis in the masculine protest as it is to see it in the feminine attitude against which the protest is being made. It is quite true that this masculine protest plays a regular part in the formation of character - in some types of people a very large part - and that we meet it in the analysis of neurotic men as a vigorous resistance. Psycho-analysis has attached due importance to the masculine protest in connection with the castration complex, without being able to accept its omnipotence or its omnipresence in neuroses. The most marked case of a masculine protest with all its manifest reactions and character-traits that I have met with in analysis was that of a patient who came to me for treatment on account of an obsessional neurosis in whose symptoms the unresolved conflict between a masculine and a feminine attitude (fear of castration and desire for castration) found clear expression. In addition, the patient had developed masochistic phantasies which were wholly derived from a wish to accept castration; and he had even gone beyond these phantasies to real satisfaction in perverse situations. The whole of his state rested - like Adler's theory itself - on the repression and denial of early infantile fixations of love.

Senatspräsident Schreber found the way to recovery when he decided to give up his resistance to castration and to accommodate himself to the feminine role cast for him by God. After this, he became lucid and calm, was able to put through his own discharge from the asylum and led a normal life - with the one exception that he devoted some hours every day to the cultivation of his femaleness, of whose gradual advance towards the goal determined by God he remained convinced.

THE TWO BONDS

A remarkable detail in our painter's story is the statement that he signed two different bonds with the Devil. The first, written in black ink, ran as follows:

'I, Chr. H., subscribe myself to this Lord as his bounden son till the ninth year.'

The second, written in blood, ran:

'Chr. H. I sign a bond with this Satan, to be his bounden son, and in the ninth year to belong to him body and soul.'

The originals of both are said to have been in the archives at Mariazell when the *Tropheum* was compiled, and both bear the same date - 1669.

I have already made a number of references to the two bonds; and I now propose to deal with them in greater detail, although it is precisely here that the danger of overvaluing trifles seems especially great.

It is unusual for anyone to sign a bond with the Devil twice, in such a way that the first document is replaced by the second, but without losing its own validity. Perhaps this occurrence is less surprising to other people, who are more at home with demonological material. For my part, I could only look on it as a special peculiarity of our case, and my suspicions were aroused when I found that the reports were at variance precisely on this point. Examination of these discrepancies will afford us, unexpectedly, a deeper understanding of the case history.

The village priest of Pottenbrunn's letter of introduction describes a very simple and clear situation. In it mention is only made of one bond, which was written in blood by the painter nine years before and which was due to expire in a few days' time - on September 24. It must therefore have been drawn up on September 24, 1668; unfortunately this date, although it can be inferred with certainty, is not explicitly stated.

The Abbot Franciscus's deposition, which was dated, as we know, a few days later (September 12, 1677), already describes a more complicated state of affairs. It is plausible to assume that the painter had given more precise information in the interval. The deposition relates that the painter had signed two bonds: one in the year 1668 (a date which should also be the correct one according to the letter of introduction), written in black ink, and the other '*sequenti anno 1669*', written in blood. The bond that he received back on the day of the Nativity of the Virgin was the one written in blood - viz. the later bond, which had been signed in 1669. This does not emerge from the Abbot's deposition, for there it merely says later '*schedam redderet*' and '*schedam sibi porrigentem conspexisset*' as if there could only be a single document in question. But it does follow from the subsequent course of the story, and also from the coloured title-page of the *Tropheum*, where what is clearly a *red* script can be seen on the paper which the demon dragon is holding. The further course of the story is, as I have already related, that the painter returned to Mariazell in May, 1678, after he had experienced further temptations from the Evil One in Vienna; and that he begged that, through a further act of Grace on the part of the Holy Mother, the first document, written in ink, might also be given back to him. In what way this came about is not so fully described as on the first occasion.

We are merely told: '*quâ juxta votum redditâ*'; and in another passage the compiler says that this particular bond was thrown to the painter by the Devil 'crumpled up and torn into four pieces' on May 9, 1678, at about nine o'clock in the evening.

Both bonds, however, bear the date of the same year - 1669.

This incompatibility is either of no significance or may put us on the following track.

If we take as a starting-point the Abbot's account, as being the more detailed one, we are confronted with a number of difficulties. When Christoph Haizmann confessed to the village priest of Pottenbrunn that he was hard pressed by the Devil and that the time-limit would soon run out, he could only (in 1677) have been thinking of the bond which he had signed in 1668 - namely, the first one, written in black (which is referred to in the letter of introduction as the only one, but is described there as being written in blood). But a few days later, at Mariazell, he was only concerned to get back the later bond, in blood, which was not nearly due to expire then (1669-77), and allowed the first one to become overdue. This latter was not reclaimed till 1678 - that is, when it had run into its tenth year. Furthermore, why are both

the bonds dated in the same year (1669), when one of them is explicitly attributed to the following year ('*anno subsequenti*')?

The compiler must have noticed these difficulties, for he made an attempt to remove them. In his preface he adopted the Abbot's version, but he modified it in one particular. The painter, he says, signed a bond with the Devil in 1669 in ink, but afterwards ('*deinde vero*') in blood. He thus overrode the express statement of both reports that one bond was signed in 1668, and he ignored the Abbot's remark in his deposition to the effect that there was a difference in the year-number between the two bonds. This he did in order to keep in harmony with the dating of the two documents that were given back by the Devil.

In the Abbot's deposition a passage appears in brackets after the words '*sequenti vero anno 1669*'. It runs: '*sumitur hic alter annus pro nondum completo, uti saepe in loquendo fieri solet, nam eundem annum indicant syngraphae, quarum atramento scripta ante praesentem attestationem nondum habita fuit.*' This passage is clearly an interpolation by the compiler; for the Abbot, who had only seen one bond, could not have stated that both bore the same date. The placing of the passage in brackets, moreover, must have been intended to show that it was an addition to the text of the deposition. It represents another attempt on the compiler's part to reconcile the incompatible evidence. He agrees that the first bond was signed in 1668; but he thinks that, since the year was already far advanced (it was September), the painter had post-dated it by a year so that both bonds were able to show the same year. His invoking the fact that people often do the same sort of thing in conversation seems to me to stamp his whole attempt at an explanation as no more than a feeble evasion.

I cannot tell whether my presentation of the case has made any impression on the reader and whether it has put him in a position to take an interest in these minute details. I myself have found it impossible to arrive with any certainty at the true state of affairs; but, in studying this confused business, I hit upon a notion which has the advantage of giving the most natural picture of the course of events, even though once more the written evidence does not entirely fit in with it.

My view is that when the painter first came to Mariazell he spoke only of one bond, written in the regular way in blood, which was about to fall due and which had therefore been signed in September, 1668 - all exactly as described in the village priest's letter of introduction. In Mariazell, too, he presented this bond in blood as the one which the

Demon had given back to him under compulsion from the Holy Mother. We know what happened subsequently. The painter left the shrine soon afterwards and went to Vienna, where he felt free till the middle of October. Then, however, he began once more to be subjected to sufferings and apparitions, in which he saw the work of the Evil Spirit. He again felt in need of redemption, but was faced with the difficulty of explaining why the exorcism in the holy Chapel had not brought him a lasting deliverance. He would certainly not have been welcome at Mariazell if he had returned there uncured and relapsed. In this quandary, he invented an earlier, first bond, which, however, was to be written in ink, so that its supersession in favour of a later bond, written in blood, should seem more plausible. Having returned to Mariazell, he had this alleged first bond given back to him too. After this he was left in peace by the Evil One; but at the same time he did something else, which will show us what lay in the background of his neurosis.

The drawings he made were undoubtedly executed during his second stay at Mariazell: the title-page, which is a single composition, contains a representation of both the bond scenes. The attempt to make his new story tally with his earlier one may well have caused him embarrassment. It was unfortunate for him that his additional invention could only be of an earlier bond and not of a later one. Thus he could not avoid the awkward result that he had redeemed one - the blood bond - too soon (in the eighth year), and the other - the black bond - too late (in the tenth year). And he betrayed the double editing of the story by making a mistake in the dating of the bonds and attributing the earlier one as well as the later to the year 1669. This mistake has the significance of a piece of unintentional honesty: it enables us to guess that the supposedly earlier bond was fabricated at the later date. The compiler, who certainly did not begin revising the material before 1714, and perhaps not till 1729, had to do his best to resolve its not inconsiderable contradictions. Finding that both the bonds before him were dated 1669, he had recourse to the evasion which he interpolated in the Abbot's deposition.

It is easy to see where the weak spot lies in this otherwise attractive reconstruction. Reference is already made to the existence of two bonds, one in black and one in blood, in the Abbot's deposition. I therefore have the choice between accusing the compiler of having also made an alteration in the deposition, an alteration closely related to his interpolation, or confessing that I am unable to unravel the tangle.¹

¹ The compiler, it seems to me, was between two fires. On the one hand, he found, in the village priest's letter of introduction as well as in the Abbot's deposition, the statement that the bond (or at any rate the first bond) had been signed in 1668; on the other hand, both bonds, which had been preserved in the archives, bore the date 1669. As he had two bonds before him, it seemed certain to him that two bonds had been signed. If, as I believe, the Abbot's deposition mentioned only one bond, he was obliged to insert in the deposition a reference to the other and then remove the contradiction by the hypothesis of the post-dating. The textual alteration which he made occurs immediately before the interpolation, which can only have been written by him. He was obliged to link the interpolation to the alteration with the words '*sequenti vero anno 1669*', since the painter had expressly written in his (very much damaged) caption to the title-page:

'A year after He
... terrible threatenings in
... shape No. 2, was forced
... to sign a bond in blood.'

The painter's blunder in writing his *Sygraphae* - a blunder which I have been obliged to assume in my attempted explanation - appears to me to be no less interesting than are the actual bonds.

The reader will long ago have judged this whole discussion superfluous and the details concerned in it too unimportant. But the matter gains a new interest if it is pursued in a certain direction.

I have just expressed the view that, when the painter was disagreeably surprised by the course taken by his illness, he invented an earlier bond (the one in ink) in order to be able to maintain his position with the reverend Fathers at Mariazell. Now I am writing for readers who, although they believe in psycho-analysis, do not believe in the Devil; and they might object that it was absurd for me to bring such an accusation against the poor wretch - *hunc miserum*, as he is called in the letter of introduction. For, they will say, the bond in blood was just as much a product of his phantasy as the allegedly earlier one in ink. In reality, no Devil appeared to him at all, and the whole business of pacts with the Devil only existed in his imagination. I quite realize this: the poor man cannot be denied the right to supplement his original phantasy with a new one, if altered circumstances seem to require it.

But here, too, the matter goes further. After all, the two bonds were

not phantasies like the visions of the Devil. They were documents, preserved, according to the assurances of the copyist and the deposition of the later Abbot Kilian, in the archives of Mariazell, for all to see and touch. We are therefore in a dilemma.

Either we must assume that both the papers which were supposed to have been given back to the painter through divine Grace were written by him at the time when he needed them; or else, despite all the solemn assurances, the confirmatory evidence of witnesses, signed and sealed, and so on, we shall be obliged to deny the credibility of the reverend Fathers of Mariazell and St. Lambert. I must admit that I am unwilling to cast doubts on the Fathers. I am inclined to think, it is true, that the compiler, in the interests of consistency, has falsified some things in the deposition made by the first Abbot; but a 'secondary revision' such as this does not go much beyond what is carried out even by modern lay historians, and at all events it was done in good faith. In another respect, the reverend Fathers have established a good claim to our confidence. As I have said already there was nothing to prevent them from suppressing the accounts of the incompleteness of the cure and the continuance of the temptations. And even the description of the scene of exorcism in the Chapel, which one might have viewed with some apprehension, is soberly written and inspires belief. So there is nothing for it but to lay the blame on the painter. No doubt he had the red bond with him when he went to penitential prayer in the Chapel, and he produced it afterwards as he came back to his spiritual assistants from his meeting with the Demon. Nor need it have been the same paper which was later preserved in the archives, and, according to our construction, it may have borne the date 1668 (nine years before the exorcism).

THE FURTHER COURSE OF THE NEUROSIS

But if this is so, we should be dealing not with a neurosis but with a deception, and the painter would be a malingerer and forger instead of a sick man suffering from possession. But the transitional stages between neurosis and malingering are, as we know, very fluid. Nor do I see any difficulty in supposing that the painter wrote this paper and the later one, and took them with him, in a peculiar state, similar to the one in which he had his visions. Indeed there was no other course open to him if he wished to carry into effect his phantasy of his pact with the Devil and of his redemption.

On the other hand, the diary written in Vienna, which he gave to the clerics on his second visit to Mariazell, bears the stamp of veracity. It undoubtedly affords us a deep insight into the motivation - or let us rather say, the exploitation - of the neurosis.

The entries extend from the time of the successful exorcism till January 13 of the following year, 1678.

Until October 11 he felt very well in Vienna, where he lived with a married sister; but after that he had fresh attacks, with visions, convulsions, loss of consciousness and painful sensations, and these finally led to his return to Mariazell in May, 1678.

The story of his fresh illness falls into three phases. First, temptation appeared in the form of a finely dressed cavalier, who tried to persuade him to throw away the document attesting his admission to the Brotherhood of the Holy Rosary. He resisted this temptation, whereupon the same thing happened next day; only this time the scene was laid in a magnificently decorated hall in which grand gentlemen were dancing with beautiful ladies. The same cavalier who had tempted him before made a proposal to him connected with painting¹ and promised to give him a handsome sum of money in return. After he had made this vision disappear by prayer, it was repeated once more a few days later, in a still more pressing form.

This time the cavalier sent one of the most beautiful of the ladies who sat at the banqueting table to him to persuade him to join their company, and he had difficulty in defending himself from the temptress. Most terrifying of all, moreover, was the vision which

occurred soon after this. He saw a still more magnificent hall, in which there was a ‘throne built up of gold pieces’. Cavaliers were standing about awaiting the arrival of their King. The same person who had so often made proposals to him now approached him and summoned him to ascend the throne, for they ‘wanted to have him for their King and to honour him for ever’. This extravagant phantasy concluded the first, perfectly transparent, phase of the story of his temptation.

¹ This passage is unintelligible to me.

There was bound to be a revulsion against this. An ascetic reaction reared its head. On October 20 a great light appeared, and a voice came from it, making itself known as Christ, and commanded him to forswear this wicked world and serve God in the wilderness for six years. The painter clearly suffered more from these holy apparitions than from the earlier demoniacal ones; it was only after two and a half hours that he awoke from this attack. In the next attack the holy figure surrounded by light was much more unfriendly. He issued threats against him for not having obeyed the divine behest and led him down into Hell so that he might be terrified by the fate of the damned. Evidently, however, this failed in its effect, for the apparitions of the figure surrounded by light, which purported to be Christ, were repeated several more times. Each time the painter underwent an *absence* and an ecstasy lasting for hours. In the grandest of these ecstasies the figure surrounded by light took him first into a town in whose streets people were perpetrating all the acts of darkness; and then, in contrast, took him to a lovely meadow in which anchorites were leading a godly life and were receiving tangible evidence of God’s grace and care. There then appeared, instead of Christ, the Holy Mother herself, who, reminding him of what she had already done on his behalf, called on him to obey the command of her dear Son. ‘Since he could not truly resolve so to do’, Christ appeared to him again the next day and upbraided him soundly with threats and promises. At last he gave way and made up his mind to leave the world and to do what was required of him. With this decision, the second phase ended. The painter states that from this time onwards he had no more visions and no more temptations.

Nevertheless, his resolution cannot have been firm enough or he must have delayed its execution too long; for while he was in the midst of his devotions, on December 26, in St. Stephen’s, catching sight of a strapping young woman accompanied by a smartly dressed gentleman, he could not fend off the thought that he might himself be in this

gentleman's place. This called for punishment, and that very evening it over took him like a thunderbolt. He saw himself in bright flames and sank down in a swoon. Attempts were made to rouse him but he rolled about in the room till blood flowed from his mouth and nose. He felt that he was surrounded by heat and noisome smells, and he heard a voice say that he had been condemned to this state as a punishment for his vain and idle thoughts. Later he was scourged with ropes by Evil Spirits, and was told that he would be tormented like this every day until he had decided to enter the Order of Anchorites. These experiences continued up to the last entry in his diary (January 13).

We see how our unfortunate painter's phantasies of temptation were succeeded by ascetic ones and finally by phantasies of punishment. The end of his tale of suffering we know already. In May he went to Mariazell, told his story of an earlier bond written in black ink, to which he explicitly attributed his continued torment by the Devil, received this bond back, too, and was cured.

During his second stay there he painted the pictures which are copied in the *Trophaeum*. Then he took a step which was in keeping with the demands of the ascetic phase of his diary. He did not, it is true, go into the wilderness to become an anchorite, but he joined the Order of the Brothers Hospitallers: *religiosus factus est*.

Reading the diary, we gain insight into another part of the story. It will be remembered that the painter signed a bond with the Devil because after his father's death, feeling depressed and unable to work, he was worried about making a livelihood. These factors of depression, inhibition in his work and mourning for his father are somehow connected with one another, whether in a simple or a complicated way. Perhaps the reason why the apparitions of the Devil were so over-generously furnished with breasts was that the Evil One was meant to become his foster father. This hope was not fulfilled, and the painter continued to be in a bad state. He could not work properly, or he was out of luck and could not find enough employment.

The village priest's letter of introduction speaks of him as '*hunc miserum omni auxilio destitutum*'. He was thus not only in moral straits but was suffering material want. In the account of his later visions, we find remarks here and there indicating - as do the contents of the scenes described - that even after the successful first exorcism, nothing had been changed in his situation. We come to know him as a man who fails in everything and who is therefore trusted by no one. In his

first vision the cavalier asked him ‘what he is going to do, since he has no one to stand by him’. The first series of visions in Vienna tallied completely with the wishful phantasies of a poor man, who had come down in the world and who hungered for enjoyment: magnificent halls, high living, a silver dinner-service and beautiful women. Here we find what was missing in his relations with the Devil made good. At that time he had been in a melancholia which made him unable to enjoy anything and obliged him to reject the most attractive offers. After the exorcism the melancholia seems to have been overcome and all his worldly-minded desires had once more become active.

In one of the ascetic visions he complained to his guide (Christ) that nobody had any faith in him, so that he was unable to carry out the commands laid upon him. The reply he was given is, unfortunately, obscure to us: ‘Although they will not believe me, yet I know well what has happened, but I am not able to declare it.’

Especially illuminating, however, are the experiences which his heavenly Guide made him have among the anchorites. He came to a cave in which an old man had been sitting for the last sixty years, and in answer to a question he learnt that this old man had been fed every day by God’s angels. And then he saw for himself how an angel brought the old man food: ‘Three dishes with food, a loaf, a dumpling and some drink.’ After the anchorite had eaten, the angel collected everything and carried it away. We can see what the temptation was which the pious visions offered the painter: they were meant to induce him to adopt a mode of existence in which he need no longer worry about sustenance. The utterances of Christ in the last vision are also worthy of note. After threatening that, if he did not prove amenable, something would happen which would oblige him and the people to believe [in it], Christ gave him a direct warning that ‘I should not heed the people; even if they were to persecute me or give me no help, God would not abandon me’.

Christoph Haizmann was enough of an artist and a child of the world to find it difficult to renounce this sinful world. Nevertheless, in view of his helpless position, he did so in the end. He entered a Holy Order.

With this, both his internal struggle and his material need came to an end. In his neurosis, this outcome was reflected in the fact of his seizures and visions being brought to an end by the return of an alleged first bond. Actually, both portions of his demonological illness had the same meaning. He wanted all along simply to make his life secure. He tried first to achieve this with the help of the Devil at the cost of his salvation; and when this failed and had to be given up, he

tried to achieve it with the help of the clergy at the cost of his freedom and most of the possibilities of enjoyment in life. Perhaps he himself was only a poor devil who simply had no luck; perhaps he was too ineffective or too untalented to make a living, and was one of those types of people who are known as 'eternal sucklings' - who cannot tear themselves away from the blissful situation at the mother's breast, and who, all through their lives, persist in a demand to be nourished by someone else. - And so it was that, in this history of his illness, he followed the path which led from his father, by way of the Devil as a father substitute, to the pious Fathers of the Church.

To superficial observation Haizmann's neurosis appears to be a masquerade which overlays a part of the serious, if commonplace, struggle for existence. This is not always the case, but it is not infrequently so.

Analysts often discover how unprofitable it is to treat a business man who 'though otherwise in good health, has for some time shown signs of a neurosis'. The business catastrophe with which he feels himself threatened throws up the neurosis as a by-product; and this gives him the advantage of being able to conceal his worries about his real life behind his symptoms. But apart from this the neurosis serves no useful purpose whatever, since it uses up forces which would have been more profitably employed in dealing rationally with the dangerous situation.

In a far greater number of cases the neurosis is more autonomous and more independent of the interests of self-preservation and self-maintenance. In the conflict which creates the neurosis, what are at stake are either solely libidinal interests or libidinal interests in intimate connections with self-preservative ones. In all three instances the dynamics of the neurosis are the same. A dammed-up libido which cannot be satisfied in reality succeeds, with the help of a regression to old fixations, in finding discharge through the repressed unconscious. The sick man's ego, in so far as it can extract a 'gain from illness' out of this process, countenances the neurosis, although there can be no doubt of its injuriousness in its economic aspect.

Nor would our painter's wretched situation in life have provoked a demonological neurosis in him if his material need had not intensified his longing for his father. After his melancholia and the Devil had been disposed of, however, he still had to face a struggle between his libidinal enjoyment of life and his realization that the interests of self-preservation called imperatively for renunciation and asceticism. It is interesting to see that the painter was very well aware of the unity of

the two portions of his illness, for he attributed both to the bonds which he had signed with the Devil. On the other hand, he made no sharp distinction between the operations of the Evil Spirit and those of the Divine Powers. He had only one description for both: they were manifestations of the Devil.